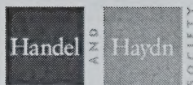


# Program



HARRY CHRISTOPHERS  
Artistic Director

Tuesday, December 14, 2010

5.30pm Reception, Horticultural Hall

6.30pm Working Rehearsal, Fenway Center

Dear friends,

Welcome to this very special Working Rehearsal. I am thrilled to share with you this behind-the-scenes look at preparations for our Bach Christmas concerts this weekend. Society Associate Conductor & Chorusmaster John Finney indulges in the rich sonorities of Germany for this delightful program — from the late Renaissance and early baroque brilliance of Praetorius and Schütz, to the masters of later baroque, Buxtehude and Bach. Tonight's rehearsal focuses on the arias, recitatives, and trio from the Bach cantatas on this program: Cantata No. 140 (*Sleepers Awake!*) and Cantata, No. 122 (*Das neugeborne Kindelein*). We'll also hear Telemann's Concerto for Three Oboes and Three Violins—an H&H premiere!

Thank you for joining us this evening and for your support of Handel and Haydn. It is only through your active participation that we are able to present these performances and share this great music with thousands of students each year through our educational outreach programs. We are so glad to have you in the Handel and Haydn family.

Happy holidays,

A handwritten signature in black ink, appearing to read "Marie-Hélène Bernard".

Marie-Hélène Bernard  
Executive Director/CEO

# Historical Highlights

**March 24, 1815:** The Handel and Haydn Society is founded "to promote the love of good music and a better performance of it."

**December 25, 1815:** First public performance at King's Chapel.

**February 9, 1816:** Incorporated by a Special Act of the General Court, Commonwealth of Massachusetts.

**July 15, 1817:** The Society Chorus is invited to perform for *President James Monroe* (commissioned for the occasion).

**December 25, 1818:** First complete performance of Handel's *Messiah* in America.

**February 16, 1819:** First complete performance of Haydn's *The Creation* in America.

**1821:** Publication of the first Handel & Haydn Society music collection.

**1823:** Beethoven is commissioned to compose a work for the Society but dies before taking on the commission.

**August 2, 1826:** The Society Chorus performs at the memorial services for John Adams and Thomas

Jefferson held in Faneuil Hall – Daniel Webster, orator.

**September 3, 1827:** Lowell Mason, noted music educator and editor, is Elected President of the Society.

**April 13, 1829:** American premiere of Mozart's *Missa longa in C* (K. 262)

**1830:** The Society Chorus performs for the 200th anniversary celebration of the settling of Boston.

**June 23, 1833:** Gives a benefit concert to aid in the completion of the Bunker Hill Monument.

**April 20, 1841:** Performance at the funeral of William Henry Harrison, late President of the United States.

**January 22, 1843:** First Boston performance of Mendelssohn's *St. Paul*.

**February 26, 1843:** First Boston performance of Rossini's *Stabat Mater*.

**June, 1844:** Performance for President John Tyler.

**January 26, 1845:** First American performance of Handel's *Samson*.

**December 15, 1847:** First Boston performance of Handel's *Judas Maccabaeus*.

**February 13, 1848:** First Boston performance of Mendelssohn's *Elijah*.

**April 15, 1848:** Performance at the memorial services for John Quincy Adams at Faneuil Hall – Edward Everett, eulogist.

**March 2, 1850:** First American performance of Handel's *Jephtha*.

**November 20, 1852:** The Society Chorus performs for the dedication of Boston Music Hall, then the finest concert hall in America.

**November 30, 1852:** Performance at the memorial services for Daniel Webster.

**February 5, 1853:** First Boston performance of Beethoven's Ninth Symphony.

**1853:** Charles C. Perkins, one of the original founders of Boston's Museum of Fine Arts, is elected President of the Society.

**November 15, 1855:** First American performance of Handel's *Solomon*.

**January 18, 1857:** First Boston performance of Mozart's *Requiem*.



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*Artistic Director*

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# Welcome and Season's Greetings

Dear friends,

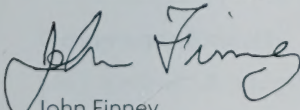
The holidays are upon us and I am delighted to welcome you to *A Bach Christmas*. Thank you for making this Handel and Haydn Society concert part of your season celebration. I am pleased to present this program of works by Bach, Telemann, Buxtehude and other notable German composers.

We at the Handel and Haydn Society are also excited to celebrate a landmark for our organization — the 25th Anniversary of the Karen S. and George D. Levy Educational Outreach Program. This initiative is of particular importance to me, as I work with our young students and see first-hand the impact of this program. These youngsters continually amaze me; their spirit and dedication to learning is demonstrated in every theory class, practice, and performance.

Perhaps even more remarkable is the impact you have on the program. Our work is 90% subsidized and we depend on the generosity of individual donors, institutional grants, and corporate sponsors. These gifts give tuition grants and scholarships to disadvantaged children so they receive an opportunity to grow through music education. I invite you to see your support in action on [www.handelandhaydn.org](http://www.handelandhaydn.org). The education section of our site is filled with information, videos of students, and a 25-year timeline.

I hope the music featured in *A Bach Christmas* lifts your spirits. And in the spirit of the holidays, I ask that you consider making a tax-deductible gift to the Handel and Haydn Society. Your support inspires young students to sing, learn, and smile!

Best wishes for a happy holiday.



John Finney  
Associate Conductor and Chorusmaster





Please join Harry Christophers and  
the Handel and Haydn Society at

# *The Society Ball*

Saturday, February 12, 2011 at 6:30PM  
Mandarin Oriental, Boston

Honoring Phyllis Curtin in celebration of the 25th Anniversary of the  
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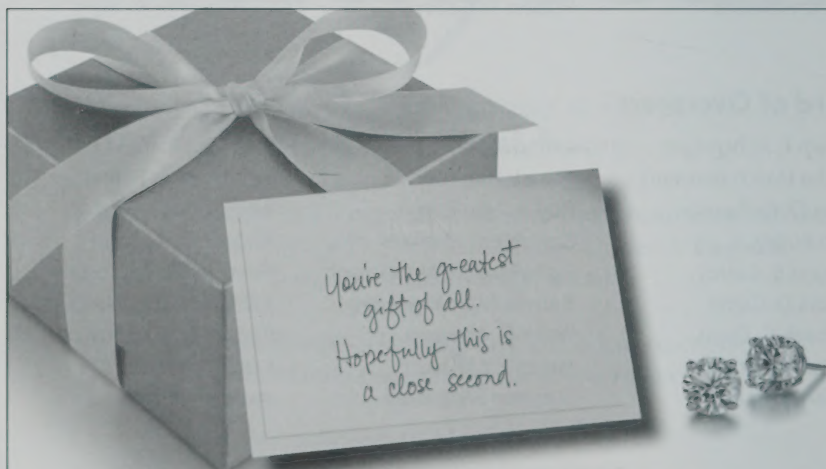
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# Handel and Haydn Society

A principal leader of Boston's arts community since 1815, the Handel and Haydn Society will reach its Bicentennial in 2015. The Society, with its Period Instrument Orchestra and Chorus, is internationally recognized in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed. Handel and Haydn is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation.

Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, *All is Bright and Peace*, appeared simultaneously in the top ten on *Billboard Magazine's* classical music chart. In September 2010, the Society released its first collaboration with Harry Christophers on the CORO label, Mozart's Mass in C Minor. This CD is the first in a series of recordings leading to the Bicentennial.

Celebrating 25 years this season, the Society's Karen S. and George D. Levy Educational Outreach Program brings music education and vocal training to more than 10,000 students in the Greater Boston area annually. Learn more at [www.handelandhaydn.org](http://www.handelandhaydn.org).

## Leadership

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### John Finney

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## Harry Christophers, Artistic Director

Harry Christophers was appointed Artistic Director of the Handel and Haydn Society in 2008 and began his tenure with the 2009–2010 Season. He has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and the Society have since embarked on an ambitious artistic journey that begins with the 2010–2011 Season with a showcase of works premiered in the United States by the Society over the last 195 years, and the release of the first of a series of recordings on CORO leading to the Society's Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th century music. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. He has recorded close to 100 titles for which he has won numerous awards,

including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009 he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Harry Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields and the Orquestra de la Comunidad de Madrid.

In October 2008, Harry Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. Most recently, he was elected an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama.



# Program



HARRY CHRISTOPHERS  
Artistic Director

Thursday, December 16, 2010 at 8pm

Sunday, December 19, 2010 at 3pm

Jordan Hall

John Finney, conductor

Handel and Haydn Society Chorus

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***Das neugeborne Kindelein***

Dieterich Buxtehude  
(c. 1637-1707)

***In dulci jubilo***

Buxtehude

***In natali Domini***

Michael Praetorius  
(1571-1621)

***En natus est Emmanuel***

Praetorius

***Vom Himmel kommt ein neuer Engel geflogen***

Praetorius

***Psallite unigenito***

Praetorius

**Concerto for Three Oboes and Three Violins**

Georg Philipp Telemann  
(1681-1767)

*Allegro*

*Largo*

*Allegro*

Stephen Hammer, Kathleen Staten, Owen Watkins, oboe

Julie Leven, Guiomar Turgeon, Krista Buckland Reisner, violin

***Ein Kind ist uns geboren***

Heinrich Schütz  
(1585-1672)

**Cantata 122, *Das neugeborne Kindelein***

J.S. Bach  
(1685-1750)

Susan Consoli, soprano

Kit Emory, alto

Ryan Turner, tenor

Bradford Gleim, bass

INTERMISSION

***Ehr sei Gott in der Höh' allein***

Johann Hermann Schein  
(1586-1630)

***Cantata 140, Wachet auf, ruft uns die Stimme***

Bach

Teresa Wakim, soprano  
Stefan Reed, tenor  
Nikolas Nackley, bass

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This program is generously underwritten by Elizabeth & Robert Wax.

John Finney's appearance is made possible by  
the generous support of The Cabot Family.

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The program runs for approximately two hours, including intermission.

The audience is respectfully asked to turn off all cell phones and audible devices during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council,  
a state agency, and the National Endowment for the Arts.

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Up Next:

BACH'S  
*Brandenburgs*  
3 & 4

January 21, 2010  
Jordan Hall

January 23, 2010  
Sanders Theatre

More details on page 30.



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# Conductor's Notes

It is a great pleasure to present this program featuring two cantatas by J.S. Bach, together with music by other great German composers. Bach's Cantata No. 122, *Das neugeborne Kindelein*, occupies the central position on the program, and its text and instrumentation inspired me in the selection of the other works we present today.

Buxtehude is represented by two settings, *Das neugeborne Kindelein* (the same text as Bach's Cantata No. 122), and *In dulci jubilo*, both of which use brilliant accompanying figuration for violins.

From the 17th century, we hear works by Praetorius (four brief, delightful settings of Christmas texts), Schütz (a splendid motet on the text "For unto us a child is born"), and Schein (a dramatic motet set as a dialogue between a choir of angels and a choir of shepherds).

Bach's use of the three oboes in his cantata orchestration put me in mind of Telemann's Concerto for Three Oboes and Three Violins, a work I have loved since I was very young, and which I am delighted to include in this program.

A particularly delicious touch in Bach's setting of *Das neugeborne Kindelein* is the appearance of a trio of recorders, whose ethereal sound fills the air while the soprano's recitative text comments on the song of the angels.


Bach's Cantata No. 140, *Wachet auf*, uses the same colorful instrumentation as Cantata 122 (three oboes, strings, and continuo), and contains one of Bach's most well-known melodies, played by the violins and violas accompanying the tenor aria. The splendid final chorale anticipates the holiday season by closing with the words "*In dulci jubilo*."

—John Finney



## WATCH ONLINE

See John Finney talk about *A Bach Christmas* at [www.handelandhaydn.org](http://www.handelandhaydn.org).



## Program Notes

# Connections & Inspirations

The composers on today's program are masters of their musical style and there are interesting connections between them. All were famous in their day and composed for some of the most important musical centers of Lutheran Northern Germany. The significance of the Lutheran hymn in each composer's oeuvre cannot be underestimated. Separated by a generation, Dietrich Buxtehude (1637–1707) and Johann Sebastian Bach (1685–1750) both had reputations for being master organists and prolific composers. Buxtehude's organ works were highly influential on the next generation of composers, including Bach. Buxtehude was organist at Marienkirche in Lübeck for almost 40 years; his playing was so remarkable that the young Bach traveled some 300 miles

to Lübeck in 1705 in order to meet and perhaps hear the master play. Bach had requested a four-week leave in order to make the journey, but, to the displeasure of his employer, he was away for four months!

Both composers also wrote numerous cantatas or sacred vocal music used in the Lutheran church service (Bach) or private devotions (Buxtehude). The original text and melody of *In dulci jubilo* is attributed to the 14th century mystic Henry Suso. Legend says that angels sang the tune to Suso who began to dance with his "celestial visitors." Buxtehude's setting is based on the medieval text and melody, now scored for 2 sopranos, bass, 2 violins, and basso continuo.

**WATCH ONLINE** See Teresa Neff's video program notes for *A Bach Christmas* at [www.handelandhaydn.org](http://www.handelandhaydn.org).

Bach and Buxtehude both set the 16th century text “*Das neugeborne Kindelein*” for the Christmas season. Buxtehude composed his cantata for New Year’s Day; his setting for four-part chorus and strings conveys the hope and promise of a new year. Each stanza of the text is unique in its setting; however, the stanzas are linked by instrumental passages and unified through Buxtehude’s adherence to the regularity of the poetic text.

When Bach accepted a position in Leipzig in 1723, he became responsible for music at four churches in that city. In addition to providing service music, he was required to perform a cantata each week at one of the two main Leipzig churches, St. Thomas and St. Nicolas. As a composer, Bach undertook this part of his job with particular zeal. For the first five years of his tenure in Leipzig, Bach composed a new cantata for each Sunday and feast day of the church year. This amounted to some sixty cantatas each year; unfortunately, only about three years of cantatas are extant.

Written in 1724, Bach Cantata 122, *Das neugeborne Kindelein*, uses three of the four verses of the original text. Between these, Bach adds movements with texts by an unknown author. This, plus Bach’s musical setting of the whole, evokes the idea of hope and renewal differently from Buxtehude. In the first movement, based on a hymn tune, Bach recalls Jesus as the Good Shepherd by scoring the movement for three oboes and paints the text of the newborn infant with a gently flowing rhythm. Expounding on

the final stanza that says, “Now is the time to sing because the infant Jesus wards off all sorrows,” the interpolated texts remind us why the promise of a new year is vital to the believer.

Cantata 140, *Wachet auf, ruft uns die Stimme*, composed in 1731, reminds the faithful to be ready for the coming of Jesus using reference to the story of the Bridegroom and the wise and foolish brides. The story of the preparations of the brides and procession of the Bridegroom is presented in the opening movement of the cantata. Here the long-short-long rhythm brings to mind the procession. This is matched with a moving line in the upper strings before the chorus enters with a steady soprano line paired with the alto, tenor, and bass singing in imitation. Like many works on today’s program, this cantata is based on a well-known hymn tune that could be easily recognized by Bach’s Leipzig congregation.

Johann Hermann Schein (1586–1630) worked in some of the same cities as Bach. A highly respected composer and poet, Schein’s musical career began in 1599 when he was invited to sing soprano in the Hofkapelle of the Elector of Saxony. He continued to study music and the humanities while at the University of Leipzig. For just over one year he held the post of *Kapellmeister* to Duke Johann Ernst the Younger at Weimar. In 1616, he was appointed Kantor at St. Thomas Church in Leipzig. Schein’s *Ehr sei Gott in der Höh’ allein* was published in 1615 as part of his first collection of sacred vocal works.



## Making Connections

The composers on today's program lived and worked within approximately 200 miles of each other. The map below shows some of the cities and courts common to these composers.



Schein and Heinrich Schütz (1585–1672) were born within a year and 50 miles of each other. They were close friends; Schütz composed a motet to honor his friend after Schein's death in 1630. Schütz was also friends with Michael Praetorius (1571–1621). Although the two may have met as early as 1605, they probably worked together in 1614 when Schütz was invited to the court of Johann Georg I, Elector of Saxony where Praetorius was a visiting deputy music director. In 1618, the two composers came together again, to help revitalize music at the Magdeburg Cathedral. In the following year they visited Leipzig, Nuremberg, and other German cities. Like Schütz, whose father was an innkeeper, Praetorius came from a non-musical family.

Praetorius employs a trumpet-like motive in all four voices on the word “Psallite” in the motet *Psallite, unigenito. En natus est Emanuel* emphasizes selected words in various ways: with additional voices and long notes values (“Dominus”), by separating the word with rests (“Eia”), by repetition (“Juda”), and by changing to a triple, dancelike meter (“Virga Jessae”). Similarly, Praetorius combines hymn-like, homophonic textures with polyphony and imitation in *In natali Domini* to express the text; the voices are paired at the beginning of the stanza and then come together in faster note values to conclude the motet.

Schütz travelled to Venice in 1609 in order to study with Giovanni Gabrieli. The two-year trip, which was funded by Schütz's employer Landgrave Moritz of Hesse at Kassel, was important to his development as a composer, so much so that Gabrieli was the only teacher Schütz ever acknowledged.

Beginning in 1614, Schütz's talent and employment became the focus of a tug-of-war between two music-loving patrons. While he was employed at the court of Landgrave Moritz of Hesse at Kassel, he came to the attention of Elector Johann Georg I of Saxony who valued music and whose court was a vital musical center in Protestant Germany. Between 1614 and 1619 the two rulers exchanged a series of letters concerning where Schütz would work. Finally, in 1617 the elector prevailed in having “solely in his employ.” Schütz remained at the court until the financial demands of the Thirty Years War forced the elector to reduce his Kapelle.

Each composer on today's program contributed to the long and varied traditions of German music in the Baroque. Although a hundred years separate the births of Praetorius and Bach, the connections and influences between the careers and compositions of these composers is truly remarkable.

Program notes prepared by  
**Teresa M. Neff, Ph.D.**  
2010–2011 Historically Informed  
Performance Fellow



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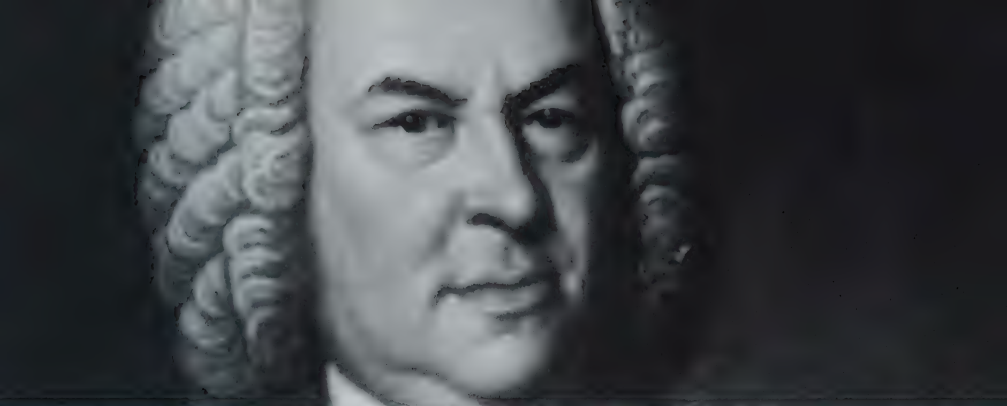
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## Bicentennial Beat: Bach

Today one of the most recognized and revered names in concert music, Johann Sebastian Bach, was not familiar to concert audiences in the 19th century. Felix Mendelssohn helped to change that with his performance of Bach's *St. Matthew Passion* in 1829. At mid-century, the founding of the *Bach Gesellschaft* (Bach Society) and the publication of Bach's complete works assured the composer a firm place in the concert repertoire. The Handel and Haydn Society programmed selections from Bach's *Passion* in 1871 under the direction of conductor Carl Zerrahn. That performance began a new tradition as the Society responded to new discoveries in musical research. That tradition, begun in the 19th century, continues with today's performance.

### ***St. Matthew Passion***

**1871:** Selections from Bach's *St. Matthew Passion* were premiered in the U.S. by the Society on May 13, 1871.

### **Christmas Oratorio**

**1877:** First two parts of Bach's *Christmas Oratorio* presented by Handel and Haydn on May 17, 1877.

### **Cantata No. 80**

**1883:** At the celebration of the 400th anniversary of Martin Luther's birth, the Society performed Bach's *A Stronghold Sure* Cantata No. 80.

### **SEE IT ONLINE**

Learn more about the Society's rich history including an interactive Bicentennial timeline at [www.handelandhaydn.org](http://www.handelandhaydn.org).

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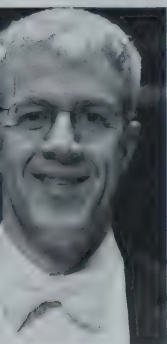
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# Artist Profiles

## John Finney, conductor



John Finney has been Handel and Haydn Society Chorusmaster since 1990, occupying the Cabot Family Chorusmaster Chair, and was named Associate Conductor in 1992. He has directed many of the Society's performances, including Handel's

*Messiah* at Symphony

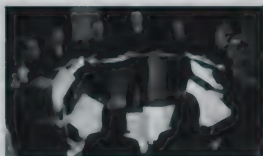
Hall in 1997 and 2004, and an all-Bach program at New England Conservatory's Jordan Hall in December 2008. He is widely praised for his harpsichord and organ playing; he holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He is the Distinguished Artist-in-Residence at Boston College, where he serves as Director of the University Chorale and Conductor of the Boston College Symphony Orchestra. He has directed the Boston College Chorale on concert tours in major cities throughout the world, including Berlin, Prague, Vienna, and Rome.

Mr. Finney recently celebrated his 25th anniversary as Director of Music for the Wellesley Hills Congregational Church, where his organ-playing and conducting continue to enhance worship services every Sunday morning. Since 1987, Mr. Finney has been conductor of the Heritage Chorale in Framingham, and has led that chorus in performances of such major works as Mendelssohn's *Elijah* and Verdi's *Requiem*. He has served on the faculty of The Boston Conservatory and taught for six years at the Academy for Early Music in Bressanone, Italy.



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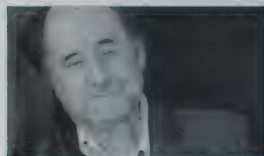


Kristian Bezuidenhout

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*Joan & Remsen Kinne Chair*  
Guimar Turgeon  
Krista Buckland Reisner

## Violin II

† Linda Quan  
*Dr. Lee Bradley III Chair*  
Susanna Ogata

## Viola

† David Miller  
*Chair funded in memory of  
Estah & Robert Yens*  
Jenny Stirling

## Cello

† Sarah Freiberg  
*Candace & William  
Achtmeyer Chair*

## Bass

† Anne Trout  
*Amelia Peabody Chair*

## Oboe/Recorder

† Stephen Hammer  
*Chair funded in part by  
Dr. Michael Fisher Sandler*  
Kathleen Staten  
Owen Watkins

## Bassoon

† Andrew Schwartz

## Organ

Michael Beattie

\* Guest concertmaster

† Principal

# Handel and Haydn Society Chorus

John Finney, Chorusmaster  
*The Cabot Family Chorusmaster Chair*

## Soprano

Susan Consoli  
Jill Malin  
Teresa Wakim

## Alto

Kit Emory  
Margaret E. Lias  
Susan Trout

## Tenor

Randy McGee  
Stefan Reed  
Ryan Turner

## Bass

Jonathan Barnhart  
Bradford Gleim  
Nikolas Nackley

*The Handel and Haydn Society Chorus is funded in part by  
a generous gift from the Wintersauce Foundation.*

# Program Texts

*German translations by Philipp Naegele*

## **Buxtehude: *Das neugeborne Kindelein***

Das neugeborne Kindelein,  
das herzeliebe Jesulein  
bringt abermal ein neues Jahr  
der auserwählten Christen Schar.  
Des freuen sich die Englein,  
die gerne um und bei uns sein,  
und singen in den Lüften frei,  
daß Got mit uns versöhnet sei.  
Ist Gott versöhnt und unser Freund,  
was kann uns tun der arge Feind?  
Trotz Teufel, Welt und Hollenpfort!  
Das Jesulein ist unser hort.  
Es bringt das rechte Jubeljahr,  
was trauern wir dann immerdar?  
Frisch auf, es ist jetzt Singsens Zeit:  
Das Jesulein wend't alles Leid.

The newborn little child,  
dearest little Jesus  
a new year brings once again  
for the elected Christian throng.  
The angels rejoice therein,  
that fain would be about and with us,  
and freely through the air would sing,  
that God is reconciled with us.  
When God is reconciled and our friend,  
what can do the evil fiend to us?  
Despite Satan, world and gate of hell!  
Little Jesus is our refuge.  
He brings the very jubilee,  
why are we mourning still?  
So now, now is the time for song:  
Jesus wards off sorrows all.

## **Buxtehude: *In Dulci Jubilo***

In dulci jubilo,  
nun singet und seid froh!  
Unsers Herzens Wonne  
leigt in praesepio,  
und leuchtet als die Sonne  
matris in gremio,  
Alpha es et O!

O Jesu parvule  
nach Dir ist mir so weh!  
tröst mir mein Gemüte  
o puer optime,  
durch alle deine Güte,  
o princeps gloriae.  
Trahe me post te!

In quiet joy  
now sing with hearts aglow!  
Our delight and pleasure  
lies in a manger;  
like sunshine is our treasure  
in the mother's lap,  
Thou art Alpha and Omega!

O tiny Jesus  
for thee I long away!  
Comfort my heart's blindness,  
O best of boys  
with all Thy loving kindness,  
O prince of glory  
draw me after Thee!



O Patris caritas,  
o Nati lenitas!  
Wir wären all verdorben  
per nostra criminal  
so hat er uns erworben  
coelorum gaudia  
Eia, wärn wir da!

O love of the Father  
O gentleness of the Son!  
Deeply were we stained  
through our sins  
but Thou for us hast gained  
the joy of heaven  
O that we were there!

### **Praetorius: *In Natali Domini***

In Natali Domini  
clamant mortalex singuli:  
Wo ist uns ein Kind geboren?  
Zu Bethlehem ist uns geboren ein  
Kindelein,  
gewinden in ein Tuechelein.  
Jesus ist der Name sein.

At the birth of the Lord  
cried out all mortals together:  
Where is the child born for us?  
In Bethlehem is the little child  
born for us,  
wrapped in a blanket.  
Jesus is his name.

### **Praetorius: *En natus est Immanuel***

En natus est Emanuel, Dominus,  
quem praedixit Gabriel, Dominus,  
Dominus Salvator noster est.  
Hic jacet in praesepio, Dominus,  
puer admirabilis, Dominus.  
Haec lux est orta hodie, Dominus,  
Ex Maria Virgine, Dominus.

Emmanuel, the Lord, is born,  
whom Gabriel foretold, the Lord,  
the Lord is our savior.  
Here he lies in a manger, the Lord,  
wondrous boy, the Lord.  
This light, the Lord, has dawned,  
this day from the Virgin Mary.

### **Praetorius: *Vom Himmel kommt ein neuer Engel geflogen***

Vom Himmel kommt ein neuer  
Engel geflogen.  
Ein neues Kindlein ist auf Erden geboren.  
Mit Freuden laßt uns danken  
dem Herren aller Dinge.

A new angel comes flying down  
from heaven.  
A new little child is born on earth.  
Let us give thanks with joy  
unto the Lord of all things.

Vom Himmel leucht herab der  
helle Sonnenschein.  
Das Kindelein bringt auf Erden  
Frucht und Wein.  
Mit Freuden laßt uns danken  
dem Herren aller Dinge

Vom Himmel leucht herab des  
heiligen Geistes Macht.  
Das Kindlein wird auf Erden  
Gott gleichgeacht.  
Mit Freuden laßt uns danken  
dem Herren aller Dinge.

### **Praetorius: *Psallite, unigenito***

Psallite, unigenito,  
Christo Dei Filio,  
Redemptori Domino, puerulo, iacenti in  
praesepio.  
Ein kleines Kindelein liegt in dem  
Krippelein;  
alle liebe Engelein dienen dem Kindelein,  
und singen ihm fein.

### **Schütz: *Ein Kind ist uns geboren***

Ein Kind ist uns geboren,  
Ein Sohn ist uns gegeben,  
welches Herrschaft ist auf seiner  
Schulter  
und er heißt Wunderbar, Rat,  
Kraft, Held,  
Ewigvater, Friedefürst,  
aud daß seine Herrschaft groß werde  
und des Friedens keine Ende  
auf dem Stuhl Davids und seines  
Königreichs,  
daß er's zurichte und stärke  
mit Gericht und Gerechtigkeit  
von nun an bis in Ewigkeit.  
Solches wird tun  
der Eifer des Herren Zebaoth.

Bright sunshine down from  
heaven shines.  
The little child brings us  
fruit and wine on earth.  
Let us give thanks with joy  
unto the Lord of all things.

The Holy Ghost's might shines  
down from heaven.  
The little child is honored as  
God's equal on earth.  
Let us give thanks with joy  
Unto the Lord of all things.

Sing your psalms to Christ, the begotten  
Son of God,  
sing your psalms to  
the Redeemer.  
To the Lord, the little Child lying in a  
manger bed;  
all the blessed angels fall before Him  
and sing.

A child is born for us,  
a son is given to us,  
the governance will rest on his  
shoulders,  
and he is called Wonderful Counselor,  
Power, Hero  
Everlasting Father, Prince of Peace,  
there will be no end to the increase  
of his reign nor of peace,  
on the throne of David and over his  
kingdom,  
to establish it and to uphold it  
with justice and righteousness  
from then on and evermore,  
the zeal of the Lord of hosts  
will do this.

## **Bach: Cantata 122, *Das neugeborne Kindelein***

*text: 1,4,6: Cyriakus Schneegeß; 2-5: Anonymous*

### **1. Chorus**

Das neugeborne Kindelein,  
das herzeliebe Jesulein  
bringt abermal ein neues Jahr  
der auserwählten Christenschar

The newborn little child,  
the dearest little Jesus  
a new year brings once again  
for the elected Christian throng.

### **2. Aria (bass)**

O Menschen, die ihr täglich sundigt,  
ihr sollt der Engel Freude sein.  
Ihr jubilierendes Geschrei,  
daß Gott mit euch versöhnet sei,  
hat euch den süßen Trost verkündigt.

Oh people, ye that daily sin,  
Ye shall be the joy of angels.  
Their jubilant shouts,  
that God is reconciled with thee,  
has proclaimed to thee sweet consolation.

### **3. Recitative with instrumental chorale (soprano)**

Die Engel, welche sich zuvor  
vor euch als vor Verfluchten scheuen,  
erfüllen nun die Luft im höhern Chor,  
um über euer Heil sich zu erfreuen.  
Gott, so euch aus dem Paradies  
aus englischer Gemeinschaft stieß,  
läßt euch nun wiederum auf Erden  
durch seine Gegenwart vollkommen  
selig werden:  
So danket nun mit vollem Munde  
vor die gewünschte Zeit im neuen Bunde.

The angels, that heretofore  
had shunned thee as the damned,  
now fill the air with higher song,  
to rejoice in thy salvation.  
God, who from paradise expelled thee  
from the company of angels,  
now shall on earth again in every way  
by his presence lets thee  
be blessed:  
So now give thanks with fullest voice  
for the yearned for time of a new covenant.

### **4. Chorale (alto) and Duet (soprano, tenor)**

Ist Gott versöhnt und unser Freund,  
O wohl uns, die wir an ihn glauben,  
Was kann uns tun der arge Feind?  
Sein Grimm kann unsern Trost nicht rauben;  
trotz Teufel und der Höllen Pfort,  
ihr Wüten wird sein wenig nützen,  
das Jesulein ist unser Hort.  
Gott ist mit uns und will uns schützen.

When God is reconciled and our friend,  
oh happy we, who believe in him,  
what can he do, the evil fiend?  
His wrath our consolation can not steal;  
despite Satan and the gate of hell,  
their fury will avail but little,  
little Jesus is our refuge.  
God is with us and will protect us.



## 5. Recitative (bass)

Dies ist ein Tag, den selbst der Herr  
gemacht,  
der seinen Sohn in diese Welt gebracht.  
O selge Zeit, die nun erfüllt!  
O gläubigs Warten, das nunmehr gestillt!  
O Glaube, der sein Ende sieht!  
O Liebe, die Gott zu sich zieht!  
O Freudigkeit, so durch die Trübsal dringt  
und Gott der Lippen Opfer bringt!

This is a day that God himself  
has made,  
who brought his son into this world.  
Oh blessed time, that's now fulfilled!  
Oh faithful waiting, now assuaged!  
Oh belief, that sees its goal!  
Oh love, that God draws to himself!  
Oh joy, that penetrates through misery  
and brings to God the offering of our lips.

## 6. Chorale

Es bringt das rechte Jubeljahr,  
was trauern wir denn immerdar?  
Frisch auf! itzt ist es Singenszeit,  
das Jesulein wendt alles Leid.

He brings the very jubilee,  
why are we mourning still?  
Now then! Now is the time for song,  
Jesus wards off sorrows all.

## **Schein: *Ehr sei Gott in der Höh' allein***

Ehr sei Gott in der Höh' allein,  
auf Erden soll nun Friede sein.  
Hilf Gott, was ist das für ein Gsang?  
Wie hat er so ein lieblichn Klang?  
Ehr sei Gott ...  
Hört, Gottes Ehr preist,  
dieser Gsang Gottes Ehr preist,  
uns Menschen auch Frieden verheisst.  
Ehr sei Gott ...  
Ach Gott, es sind die Engelein,  
die singen dieses Liedelein  
und den Menschen ein Wohl gefallen,  
weil Christus ist geboren euch alln.  
Siehe, sie nun noch weiter singn,  
ach, wie lieblich tut es doch klingn.  
Was singen sie vom Kindelein,  
welches uns soll geboren sein?  
Ach Gott, wie gute Mär sind das!  
Nun ausgetilgt ist aller Hass,  
welchen vor Gott gmacht unser Sünd  
weil uns geboren ist dies Kind..  
Gott, Dir sei Dank im höchsten Thron,  
dass Du uns geschenkt hast Deinen Sohn.  
Ehr, Macht, Kraft, Preis und Herrlichkeit  
dir gebürt allein in Ewigkeit.

Honor be to God on high alone,  
on earth shall now be peace.  
Help Lord, what song is this?  
How can it have such lovely sound?  
Honor be to God...  
Hark, God's honor praise,  
this song doth praise God's honor,  
and promises to mankind peace.  
Honor be to God...  
Ah God, it is the little angels,  
that sing this little song  
and to men well pleasing,  
for Christ is born for all.  
Behold, they sing still more,  
ah, how lovely it doth sound.  
What do they sing of the little child,  
that for us was to be born?  
Ah God, what good tidings these!  
Now done away is hatred all,  
that our sin hath wrought for God  
since this child was born for us  
God, thanks be to thee on highest throne,  
that thou hast given us thy son.  
Honor, power, strength, praise and glory  
belong to thee for all eternity.

## **Bach: Cantata 140, *Wachet auf, ruft uns die Stimme***

*text: 1,4,7: Philipp Nicolai; 2,3,5,6: Anonymous*

### **1. Chorus**

Wachet auf, ruft uns die Stimme,  
der Wächter sehr hoch auf der Zinne,  
wach auf, du Stadt Jerusalem.  
Mitternacht heißt diese Stunde,  
sie rufen uns mit hellem Munde,  
wo seid ihr klugen Jungfrauen?  
Wohlauf, der Bräut'gam kömmt,  
steht auf, die Lampen nehmt,  
Alleluia!  
Macht euch bereit  
zu der Hochzeit,  
ihr müsset ihm entgegengehn.

Awake, the watchmen's voices  
call us from high upon the ramparts  
Awake, thou city of Jerusalem.  
It is the midnight hour,  
they call us with loud voices,  
where are ye, ye wise virgins?  
Bestir, the bridegroom comes,  
arise and take the lamps,  
Alleluia!  
Prepare ye  
for the wedding,  
ye must go forth to meet him.

### **2. Recitative (tenor)**

Er kommt, er kommt,  
der Bräut'gam kommt,  
ihr Töchter Zions, kommt heraus,  
Sein Ausgang eilet aus der Höhe  
in euer Mutter Haus.  
Der Bräut'gam kommt, der einen Rehe  
und jungen Hirschen gleich  
auf denen Hügeln springt  
und euch das Mahl der Hochzeit bringt.  
Wacht auf, ermuntert euch,  
den Bräut'gam zu empfangen;  
dort, sehet, kommt er hergegangen.

He comes, he comes,  
the bridegroom comes,  
ye daughters of Zion, come forth,  
his departure from on high speeds  
to thy mother's house.  
the bridegroom comes, who, as like a deer  
and youthful stag  
leaping upon the hills  
Brings to thee his wedding feast.  
Awake, be lively,  
the bridegroom to receive;  
Yonder, behold, he cometh hither.

### **3. Duet, dialogue of Soul and Jesus (soprano, bass)**

Wenn kömmt du, mein Heil?  
- Ich komme, dein Teil. -  
Ich warte mit brennendem Öle.  
Eröffne den Saal  
- Ich öffne den Saal -  
zum himmlischen Mahl.  
Komm, Jesu.  
- Ich komme, komm, liebliche Seele.

When wilt thou come, my salvation?  
- I come, as your portion. -  
I wait with flaming oil.  
Open the hall  
- I open the hall -  
for the heavenly banquet.  
Come, Jesus.  
- I come, come, dear soul.

#### 4. Chorale

Zion hört die Wächter singen,  
das Herz tut ihr vor Freuden springen,  
sie wachet und steht eilend auf.  
Ihr Freund kommt von Himmel prächtig,  
von Gnaden stark, von Wahrheit mächtig,  
ihr Licht wird hell, ihr Stern geht auf.  
Nun komm, du werthe Kron',  
Herr Jesu, Gottes Sohn,  
Hosianna!  
Wir folgen all  
zum Freudensaal  
und halten mit das Abendmahl.

Zion hears the watchmen singing,  
For joy her heart doth leap,  
She awakes and arises in haste.  
Her friend in glory comes from heaven,  
in mercy strong, powerful in truth,  
her light turns bright, her star is rising.  
Now come, thou precious crown,  
Lord Jesus, son of God,  
Hosanna!  
We follow all  
to the hall of joy  
and join in holy communion!

#### 5. Recitative (bass)

So geh herein zu mir,  
du mir erwählte Braut!  
Ich habe mich mit dir  
von Ewigkeit vertraut.  
Dich will ich auf mein Herz,  
auf meinen Arm gleich wie ein Sigel setzen,  
und dein betrübtes Aug' ergötzen.  
Vergiß, o Seele, nun  
die Angst, den Schmerz,  
den du erdulden müssen;  
auf meiner Linken sollst du ruhn,  
und meine Rechte soll dich küssen.

So come to me,  
Thou bride elect for me!  
I have wed thee  
for eternity.  
Upon my heart, upon mine arm  
shall I place thee as a seal,  
and delight thy melancholy eye.  
Forget, oh soul, now  
the fear, the pain,  
that thou hast needs endured;  
upon my left shalt thou repose,  
And my right shall kiss thee.

#### 6. Duet, dialogue of Soul and Jesus (soprano, bass)

Mein Freund ist mein,  
-und ich bin sein,-  
die Liebe soll nichts scheiden.  
Ich will mit dir  
-du sollst mit mir-  
im Himmel Rosen weiden,  
da Freude die Fülle, da Wonne wird sein.

My friend is mine,  
- and I am thine, -  
love shall nothing part.  
I shall with thee  
- thou shalt with me -  
in heaven gather roses,  
There joy in plenty, there bliss shall be.



## 7. Chorale

Gloria sei dir gesungen,  
mit Menschen- und englischen Zungen,  
mit Harfen und mit Zimbeln schon.  
Von zwölf Perlen sind die Pforten,  
an deiner Stadt sind wir Konsorten  
der Engel hoch um deinen Thron.  
Kein Aug' hat je gespürt,  
kein Ohr hat je gehört  
solche Freude,  
des sind wir froh,  
io, io  
ewig in dulci jubilo.

Gloria be sung to thee,  
with tongues of men and angels,  
with harps and with cymbals anon.  
Of twelve pearls the gates are made,  
we are consorts in thy city  
of angels high about thy throne.  
No eye has ever seen,  
no ear has ever heard  
such joy,  
we delight therein,  
io, io  
eternally in dulci jubilo.



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*Sanders Theatre*

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David Miller, viola

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## **Handel's *Israel in Egypt***

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Handel and Haydn Society Chorus

---

## **Beethoven's Fifth**

Friday, March 18 at 8pm

Sunday, March 20 at 3pm

*Symphony Hall*

Richard Egarr, conductor and fortepiano

Mozart Overture to *Don Giovanni*

Haydn Symphony No. 101 in D Major, *The Clock*

Haydn Keyboard Concerto No. 11 in D Major

Beethoven Symphony No. 5 in C Minor, Op. 67

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## **Harry's Vocal Voyage**

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# The Karen S. and George D. Levy Educational Outreach Program

## Inspiring kids to sing, learn and smile

This season marks the 25th Anniversary of the Society's Karen S. and George D. Levy Educational Outreach Program. The program provides music education to children in communities throughout eastern Massachusetts with several components:

- The **Vocal Apprenticeship Program (VAP)** provides the opportunity for talented young singers in grades 3-12 to sing in a chorus, perform with musicians, and learn music theory.
- The **Vocal Quartet** visits schools with original presentations developed to teach music history in an entertaining, age appropriate way.
- **Collaborative Youth Concerts** bring singers from different high schools together to perform in their home communities alongside Handel and Haydn Society musicians.
- **Coaching and Masterclasses** led by musicians and conductors of the Handel and Haydn Society are offered to high school choirs and soloists as well as college ensembles.

## UPCOMING CONCERTS

### December 18 at 3pm

SEULLY HALL  
BOSTON CONSERVATORY  
VAP Soloists Recital

*Free Admission*

### February 19 at 5pm

Young Men's Chorus at  
Men's Chorus Festival

*Free Admission*

For more information, please contact Director of Education Robin Baker at 617 262 1815, x126, or [rbaker@handelandhaydn.org](mailto:rbaker@handelandhaydn.org).

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—Naomie, Brockton student

“Singing in the Young Men's Chorus has taught me many things. I have felt a real camaraderie: a friendly group of musicians devoid of competition. *One audition changed my way of life in so many ways. I am ever grateful.*”

—Elliot, Swampscott student

To support Handel and Haydn's artistic initiatives, performances, and extensive array of educational opportunities, please visit the Patron Information table in the lobby, visit our website at [www.handelandhaydn.org/support](http://www.handelandhaydn.org/support), or call 617 262 1815.

To learn more about the benefits of giving, visit [www.handelandhaydn.org/support/benefits](http://www.handelandhaydn.org/support/benefits).

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JAN 6 THUR 8PM

JAN 7 FRI 8PM\*

JAN 8 SAT 8PM

James Levine, conductor  
Michelle DeYoung, mezzo-soprano  
(Jocasta and Judith)  
Russell Thomas, tenor (Oedipus)  
Matthew Plenk, tenor (Shepherd)  
Albert Dohmen, baritone  
(Creon, Messenger, and Bluebeard)  
Raymond Aceto, bass (Tiresias)  
Örs Kiszaludy (Narrator)  
Men of the Tanglewood Festival Chorus,  
John Oliver, conductor  
STRAVINSKY *Oedipus Rex*  
BARTÓK *Bluebeard's Castle*

\* **Symphony+** Complimentary  
post-concert reception to follow  
performance.

*Concert performances with English supertitles*

## SIR MARK ELDER & LARS VOGT

JAN 13 THUR 10:30AM

JAN 13 THUR 8PM

JAN 14 FRI 7PM\*\*

JAN 15 SAT 8PM

JAN 18 TUE 8PM

Sir Mark Elder, conductor  
Lars Vogt, piano  
DEBUSSY (orch. MATTHEWS)  
Preludes: Book II, No. 2, *Feuilles mortes*;  
Book I, No. 7, *Ce qu'a vu le vent d'ouest*  
DELIUS *Paris: A Nocturne*  
(*The Song of a Great City*)  
MOZART Piano Concerto No. 21 in C, K.467  
STRAUSS *Till Eulenspiegel's Merry Pranks*

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**\*\*Note early start time: For this UnderSCORE Friday concert, the Debussy Preludes will be omitted to allow for commentary from the conductor and a post-concert reception with the artists.**

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tdd: 617-638-9289

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Contact Denise Giblin at 617 262 1815  
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## Pre-concert Conversations

Handel and Haydn Society offers lively Pre-Concert Conversations free of charge to all ticket holders. Talks start one hour prior to the concert and last 30 minutes.

This season, the series is led by 2010–2011 Historically Informed Performance Fellow Teresa Neff, who teaches at the Massachusetts Institute of Technology and Boston Conservatory.

Pre-concert Conversation Locations:

### Symphony Hall:

Cabot-Cahners Room (1st Balcony Lounge)

### Jordan Hall and Sanders Theatre:

Inside the concert hall

### Saint Cecilia Church:


Lower Church


### Memorial Church at Harvard:

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## Merchandise

Handel and Haydn offers gift items and recordings featuring the Society as well as guest artists throughout the season. Your purchases assist with funding our education and artistic programming.

Shop Locations:

### Symphony Hall:

Massachusetts Avenue Lobby

### Jordan Hall:

Orchestra level near the coat room

### Sanders Theatre:

Memorial Transept outside the theatre

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are available at the Patron Information table in the lobby.

## Assisted listening devices

are available. Please see the head usher for details.

## Late seating

Those arriving late or returning to their seats will be seated at a convenient pause in the program.

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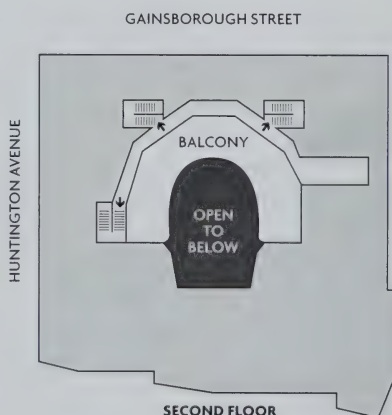
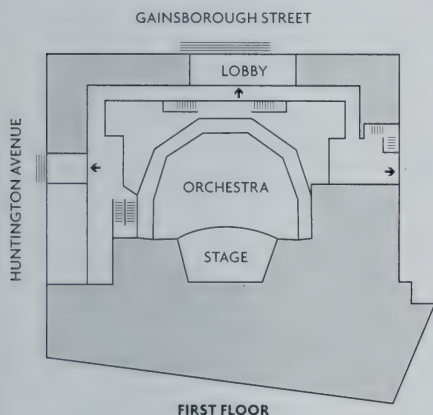
Located on the orchestra level near the men's room.

## Ladies' rooms

Located on the orchestra level to the left after you enter.

## Men's rooms

Located on the orchestra level to the right after you enter.



## In Case of Emergency

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to street or follow instructions. Do not use elevators. Walk, do not run.

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December 11: Sanders Theatre, Cambridge

## **Rachmaninoff—Vespers**

March 5: Emmanuel Church, 15 Newbury Sreet, Boston

## **Verdi—Requiem**

May 14: Sanders Theatre, Cambridge

### **TICKETS**

[www.bbcboston.org](http://www.bbcboston.org)

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# ur the scene

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**February 10, 1859:**

First complete Boston performance of Handel's *Israel in Egypt*.

**April 27, 1861:**

Benefit concert to raise money to support the Union Army.

**January 1, 1863:**

The Society Chorus performs for the Emancipation Proclamation celebration (Julia Ward Howe, Composer of Battle Hymn of the Republic, is a Member of the Chorus) – Ralph Waldo Emerson, Orator.

**November 26, 1863:**

The Society Chorus performs at the inauguration of the Great Organ, Boston Music Hall. They offer the American premiere of Handel's Ode for St. Cecilia's Day.

**1864:** Acknowledged as Boston's leading musical institution and as one of the world's most significant performing organizations by critics, newspapers and other institutions across the country.

**1865:** Julia Ward Howe begins her decade-long tenure as a member of the Chorus..

**June 1, 1865:** Performs at the memorial services for President Lincoln.

**June 16, 1870:** New York City invites the Society to

participate in the Beethoven Centennial; 500 Chorus members take part.

**October 8, 1871:**

Benefits concert to raise money for victims of the Chicago Fire.

**December 10, 1871:**

The Chorus performs for the Grand Duke Alexis of Russia.

**June 14-July 4, 1872:**

The Chorus performs in the World Peace Jubilee.

**April, 1873:**

Presents a series of concerts in New York City.

**May 17, 1877:**

First American performance of Parts I & II of J.S.Bach's *St. Matthew Passion*.

**May 5, 1878:**

First American performance of Verdi's *Requiem in Memory of Manzoni*.

**April 11, 1879:**

First complete American performance of J.S. Bach's *St. Matthew Passion*.

**1881:**

Associate member and trustee, Henry Lee Higginson, founds the Boston Symphony Orchestra.

**May 27, 1883:**

Gives a benefit concert to aid Russian Jews fleeing czarist oppression.

**February 27, 1887:**

First American performance of selections from J.S. Bach's Mass in B Minor.

**January 1, 1900:**

The Chorus performs at special services ushering in the new century at the State House, Boston.

**October 21, 1900:**

First Handel and Haydn concert in the new Symphony Hall.

**April 13, 1904:**

The Chorus performs with the BSO under Wilhelm Gericke to raise funds for the orchestra's Pension Fund.

**1904:**

The Chorus performs at the opening exercises of the International Peace Conference.

**December, 1927:**

The Chorus performs with the BSO under Koussevitzky to raise funds for the orchestra's Pension Fund.

This is only the beginning of Handel and Haydn Society's rich history. See the whole timeline at [handelandhaydn.org](http://handelandhaydn.org).

# Upcoming Events

## Vocal Apprenticeship Program Winter High School Soloists Recital

Saturday, December 18, 2010 at 3pm  
Seully Hall, Boston Conservatory  
8 The Fenway, Boston

Hear students from the High School soloists program sing their winter recital.

## Listen to *Messiah* on WGBH Radio

Sunday, December 19, 2010 at 2pm  
Friday, December 24, 2010 at 8pm

WGBH Radio will locally broadcast the Handel and Haydn Society's 157th performance of *Messiah*.

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# *The Society Ball*

Saturday, February 12, 2011 at 6.30pm  
Mandarin Oriental, Boston

Honoring Phyllis Curtin in celebration of the 25th Anniversary of the Karen S. and George D. Levy Educational Outreach Program

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## BACH'S *Brandenburgs* 3 & 4

Friday, January 21, 8pm at Jordan Hall  
Sunday, January 23, 3pm at Sanders Theatre

Ian Watson,  
director and fortepiano

David Miller,  
viola

Bach  
Brandenburg Concertos Nos. 3 & 4

Telemann  
Viola Concerto

And works by  
\*\* Avison, Boyce, Purcell and Vivaldi

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More information at [www.handelandhaydn.org](http://www.handelandhaydn.org).